

M-G-M's "Mutiny On the Bounty" Held Over at Loew's, Toronto

CANADIAN MOVING PICTURE DIGEST

Vol. 27, No. 33

TORONTO 2, CANADA

Dec. 7th, 1935

PREPARE!

Here's what showmen are doing:

During the extended run of "MUTINY ON THE BOUNTY" (*a hold-over everywhere*) smart exhibitors are pre-selling the succession of M-G-M hits which are coming with unfailing regularity. It's good sense to capitalize on the fact that you're the Metro-Goldwyn-Mayer exhibitor because every man, woman and child knows that M-G-M is the hit company of the year. PREPARE THE FOLKS FOR "NIGHT AT THE OPERA", "AH WILDERNESS" and the Merry Christmas picture "A TALE OF TWO CITIES", this year's "Copperfield."

(next page please)

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

THE NEXT TOAST-OF-THE-INDUSTRY!!

"AH WILDERNESS"

HAVE ANOTHER ON LEO! M-G-M's 1935-36 BOX-OFFICE PARTY
GOES MERRILY ON AND THE FUN HAS BARELY BEGUN!



This one is for
"Night at the Opera"



This one is for
"China Seas"



This one is for
"It's in the Air"



This one is for
"Broadway Melody of '36"



This one is for
"Mutiny on the Bow"



This one is for
"Rendezvous"



This one is for
"I Live My Life"



This one is for
"Anna Karenina"



And Merry
Christmas
"A TALE
OF TWO
CITIES"

**Don't Delay! Forms Close Monday, December 16th, for Digest Xmas Issue—
Usual Rates!**

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RAY LEWIS

Editor and Managing Director

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A PROPHECY FULFILLS ITSELF



YEARS AGO, our Showmen developed a financial bee which buzzed and buzzed, gave them no peace in their bonnet, that is in the head, until they made Wall

St. sit up and notice Motion Pictures. The growing Infant Industry had a solid gold nipple with which to find its comfort, a solid gold ring upon which to cut its teeth, milk-baths flavoured with champagne, platinum safety-pins studded with diamonds, to uphold its diapers, the latter made of silk-covered rubber, from rubber-making controlled plantations.

When a few financial magnates were prevailed upon, to sit upon the Board, comprising a motion picture directorate, the presidents of the companies, who had accomplished this miracle, were prouder than The Digest's words can tell. At last, these presidents were to be recognized as business men, financial magnates, and not just cheap Showmen.

Wall Street, old in finance, and smart, smarter than any showman could ever be, because if a showman ever grew as smart as a Wall St. financier, he would be too smart for Show Business; and take to oils, mines, steel enterprises. He would make a cannon so big that he could take a shot at heaven, or at hell; and neither the angels, or the devil would know who made that cannon, or who fired it off.

However, to make a long story short, The Digest which has a disposition toward prophecy, told our Showmen that their desire to play the market, rather than play to the public, with Quality Pictures, would find this Industry to which they gave birth, adopted by Wall St.; and since their days as a "wet-nurse" were over, they might find themselves out of the Industry and the Industry in the position of being a motion picture General Motors, the latter the parent company of many companies' products, cars for rich man, poor man, beggar man, thief,

doctor, lawyer, merchant, chief; I think that is how the nursery rhyme goes.

This Industry is moving towards a combination of Interests; it is no longer just Show Business, in a possible Bull Market, its shares have a sales argument and publicity, which thousands and thousands of picture theatres present to millions and millions of people. This is one phase of the future of moving picture development.

The other side of this coinage, should be a showmanship one. Picture people, Show Folks, know how to produce Motion Pictures, and Showmen should be retained in this Industry, if Wall Street is interested in playing around with the baby. Wall Street should remember its interest before the fateful November of 1929; and that the Showmen saved, what might have gone down as wreckage, in the seven lean years of financial, industrial, and commercial declines.

Showmen lost their investments, just as did the stalwarts of Wall Street, but the former nursed The Infant, through necessity, granted, and today, it is sufficiently important for a Wall Street grand slam play.

Even with Television peeping in through our windows, which means it is over the horizon, it has turned the corner, it is closer than our door step, the theatre is as old as history, it has been handed down from generation to generation, from civilization to civilization, it needs the human element to maintain its popularity. This human quality, which the theatre possesses, is not present in Radio, nor Television; and it takes no prophet to note, that the stage, with its presentation of Drama, and vaudeville, are again becoming favorites with a paying public, the latter which has grown up with Radio and Motion Pictures.



RAY



RAY LEWIS

PRESENTS

WILLIAM POWELL, "Rendezvous", with Rosalind Russell, and in the cast, Binnie Barnes, Lionel Atwill, Cesar Romero, Henry Stephenson, etc. An original setting for the background of the story, the Cryptographical Department of the U.S., during the War of 1914-1918. I had to look it up to find out what it meant, before I saw the picture, and you may be in the same position, therefore I hasten to explain, that the department referred to, as Cryptographical, is that one dealing with the deciphering of codes.

William Powell is a code expert, he has a flair for that sort of thing, wrote a book, which even penetrated into the War office, for the purpose of deciphering the enemy's codes; and succeeds in spoiling the German plans to sink a U.S. transport, at ocean, "Rendezvous".

William Powell, as "Gordon", the code expert, has a part which fits him like a well-made glove, better in fact than his "Thin Man"; and to beat that record, you know how good "Rendezvous" has to be. Of course, I am all for William Powell, regardless of the fact that many women saw him first, and he was "Reckless" with Jean Harlow.

BLONDES may come and blondes may go, I remain undisturbed in my affection for William Powell. I like his style, he has style, and then, no matter how tough he has to be, he looks and acts like a gentleman.

Incidentally, he is just as good to look at off the screen, and he is a gentleman, not that it makes any difference to you, exhibitors, but it does to your box-office, and that's where you count — the dough. But I must get on with my story, although it is hard for me to leave William Powell.

The love interest is furnished by Joel Carter (Rosalind Russell) she has style, individuality, and she does excellent work, you know, not nearly as dumb as she looks, she works a code of love all her own, which even Powell cannot decipher; and does he stay out of France as a result of her code which reads, "all's fair in love and war?" He does, and does she marry him? She does. She certainly is the answer, to the question, which has perplexed every clever woman, "Is it better to be beautiful and dumb, or clever? Joel gives you a demonstration, which leaves no room for argument, it is better to be beautiful and dumb than never to be loved at all, only, you remember that I told you, Joel was not so dumb, only where War was concerned.

"Rendezvous" is clever, full of fun, but not

so dumb either, for it keeps you interested, and all pepped up on codes. In its quiet way, it is really a thriller, with the spy and espionage interest, keeping you anxious, nervous and in suspense.

WILLIAM K. HOWARD gave the story brilliant direction. Not for one moment does it lag; with Binnie Barnes doing most convincing work as a spy, Lionel Atwill as a code expert, Cesar Romero as the spy who is caught and makes a get-a-way with Death!

"Rendezvous" should prove another winner for M-G-M. You have to hand it to Leo, he certainly knows how to make Great Pictures.

Saw Jessie Matthews' latest picture, "First a Girl". It is her best, I believe. A Gaumont-British, directed by Victor Saville. The story is a back-stage one, but certainly not a back number, for it has a theatrical flavour which is novel and original. Jessie is an assistant to a fashionable dressmaking establishment, "Elizabeth", the messenger girl, they call her. She has a histrionic flair, but gets no opportunity to show her ability, despite her efforts to sing soprano, tenor, even basso profundo; the director, of the broadcasting auditions, counts her out, deeming her voice mostly base.

Caught in a storm, with borrowed plumage, hat and frock which should have been delivered to a princess, she meets a female impersonator, "Victor" who longs to be Macbeth, Romeo, or Hamlet, in fact the three in one, if only managers would stop looking upon him as a "ham". He finally lands an engagement, a try-out, amateur night, but cannot sing and induces Elizabeth to impersonate him, as a female impersonator, which is his act.

ELIZABETH is reluctant, to wear the pants in private, and frocks professionally, but her partner, in this masquerade, prevails upon her; and Elizabeth makes fame and fortune for both of them, appearing at the best theatres, and halls, in Europe. Love, however, discovers her as a woman, and that's that.

A princess and her fiance, evidently not in love with each other, visit Nice, where "Victor", Elizabeth's partner and manager are having a business vacation. The princess loves Victor, and Victor perhaps loves the princess. He has convinced her that he can act Hamlet, as well as he can make love, and she, who has already been sold on his love-making, gives Robert the cold shoulder.

(Continued on page 5)

20th Century-Fox on Location at Callander, Ont., Filming "The Country Doctor," Starring Quintuplets